



DESIGN



Vol. XXVI, No. 2

SYRACUSE, NEW YORK

June, 1924



N the life of mankind art is like the perennial in one's garden; it grows forever. A little encouragement, a little cultivation and what a response of beauty! But too often it is taken for granted that art will take care of itself, or that nature will take care of it as she does of the perennial which never seems to fail us. To be sure the perennial, like art, is deeply rooted in the soil and it may come up with each recurring season, but the experienced gardener knows what a difference a little protection, a bit of hoeing and pruning, will make in the flowers that follow.

Each succeeding artist is like this recurring season in which the perennial blossoms anew, and the fruit of one year, like the work of a lifetime, is the seed of inspiration for that which is to follow. We know what the perennial will bring forth for we have seen it bloom in former years and we know what the artist, in whom nature has implanted a love of beauty, can do, for we still have the fruit of many a lifetime with us in the form of paintings and sculpture, songs and sonnets—all embodiments of beauty—which we cherish and enjoy. And because we enjoy them we want others to enjoy them with us.

Nor shall we forget the artist and the art of to-day. Especially the beginner who may be struggling, like the embryo plant in the dark before it breaks through the soil to sunlight and freedom above. A little encouragement, some helpful guidance and constructive suggestions do more good at the outset than later on so that is why we pay particular attention to the beginner. But we are all beginners, in our way, for we only begin on the morrow where we leave off to-day. We know that we can and we want to help everyone with Design, whether they are beginning on the first rung of the ladder or climbing higher up. We know too that many of you can and we want you to help us with Design. Moreover the hoeing and pruning are not easy in the doing, but we want the better flowers they give.



The medallion on our cover this month is by Gertrude King, instructor at the Fawcett School of Newark, N. J.

The initial letter I on this page is by Leon Friend, of Boston. The initial A in May issue was by Elizabeth Somers, of Newark, N. J.

On pages 40-41 are eighteen of the many covers and medallions submitted for the cover competition. It was a difficult matter to make a selection and several were necessarily left out for lack of space. In most of the covers we are showing the medallions are by others than the designer of the cover. On page 40 are nine cover designs by pupils of the Fawcett School of Newark, N. J.

Many of the covers were excellently executed and the lettering interestingly grouped. The design finally selected was judged as most distinctive. Some of the medallions on these pages were quite worthy of being used on our cover, but we could select only eleven, one symbolic of each month.

Names of the designers of covers on pages 40-41 are:

DESCRIPTION OF MENTION COVERS (pages 40-41)

Beginning at left top first page:

- | | |
|--|----------------|
| 1 Cover by Genevieve Woods, medallion by Genevieve Woods | |
| 2 L. Rau | L. Rau |
| 3 Mary Sasse | Herbert Otto |
| 4 Florence Roessler | Berenice Post |
| 5 Mildred Hauck | Mildred Hauck |
| 6 Elise Thomas | M. Roderiguez |
| 7 Eleanor Simonson | Clarence Adlon |
| 8 Marjorie Dippel | J. L. Ornstein |
| 9 Virginia Shipman | Mary Uhler |

Beginning at left top second page:

- | | |
|---|-----------------|
| 10 Cover by Grace M. Baker, medallion by Sister Mary Rosina | |
| 11 M. E. Hills | Leon Friend |
| 12 Leon Friend | Leon Friend |
| 13 Gladys Goss | Gladys Goss |
| 14 T. H. Sandstrom | T. H. Sandstrom |
| 15 Dorothy Porter | |
| 16 N. B. Zane | N. B. Zane |
| 17 Mrs. C. H. Shattuck | Dorothea Slow |
| 18 K. A. Sofield | K. A. Sofield |



We have no Museum print this month and may not be able to give one every month but will give as many as we can. It is rather a complicated affair. Colored photographs have first to be taken at the Museum and engraving in three colors made from these photographs.



We call the attention of our subscribers, especially of schools, on the importance of notifying us if, during vacation, the house or school are closed so that Magazines are not taken care of. Every fall we have complaints of Magazines thus missed. The Post Office does not forward second class mail to changed addresses, as is done for first class mail. Notify us *in time* of all changed addresses, either permanent or for vacation, or ask us to hold your Magazines until your house or the school reopen. We cannot be responsible for Magazines lost if no instructions have been given for their proper delivery.



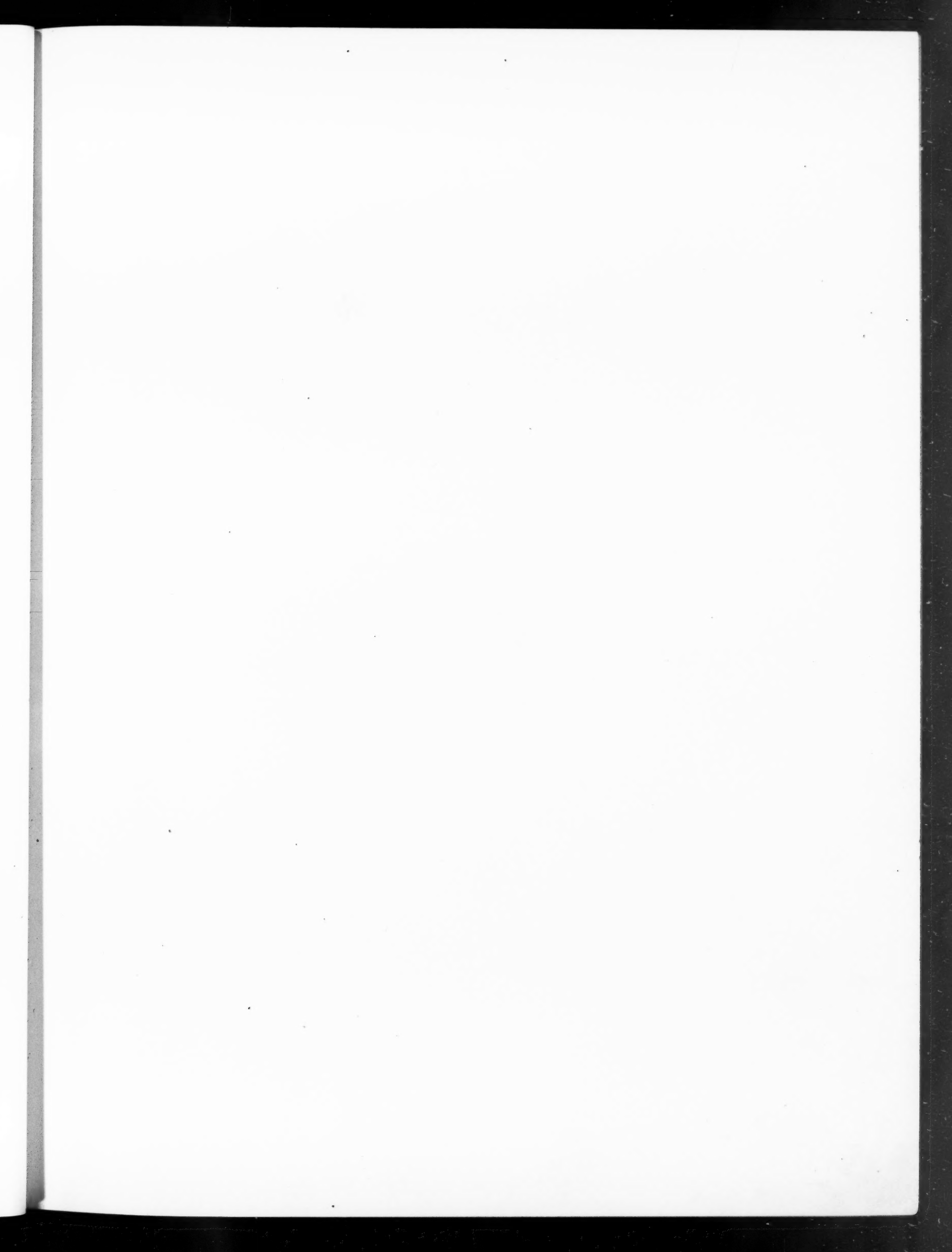
On the first of May we moved our office to a new location. We have smaller quarters and we find that we have hardly room enough for all our stock of back numbers, studies and books. We are obliged to sacrifice some of them. We have selected the back numbers and studies of which we have the largest supply and will sell them this summer at extremely low prices, as long as this selected stock lasts.

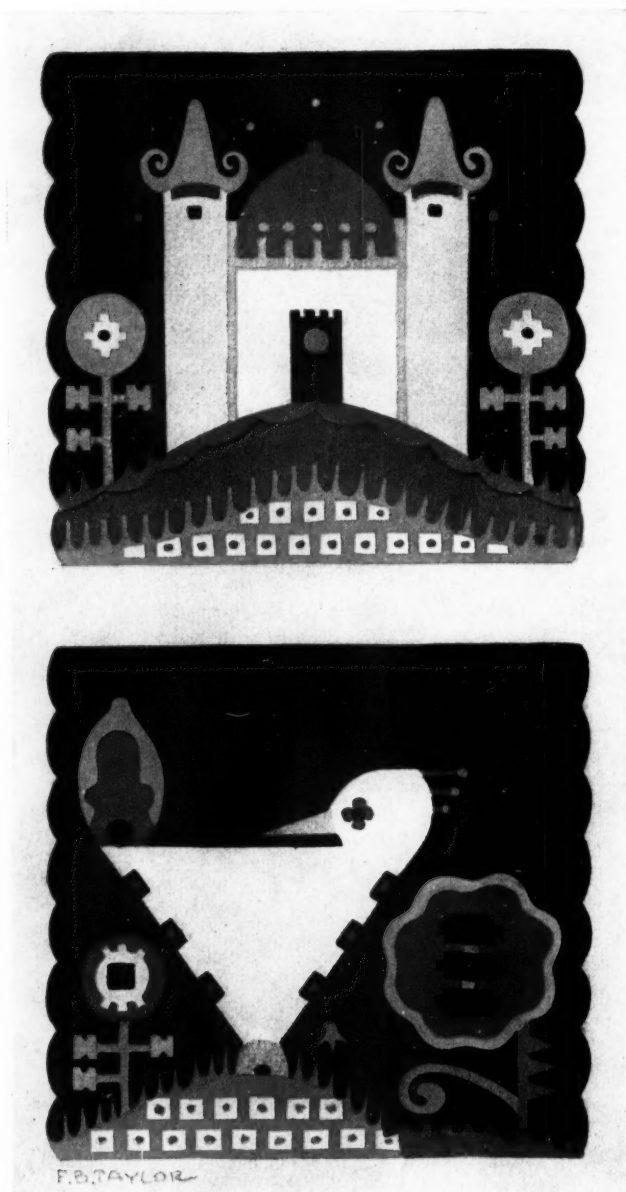
See our back cover for details or send for list.

These old numbers of Ceramic Studio have each a color study and a profusion of black and white designs, both naturalistic and conventional. To beginners or decorators who have not an old file of Ceramic Studio, they should be an inexhaustible source of inspiration. The same is true of the color studies and of the books, all with color studies, an abundance of designs and instructions by the most prominent decorators of pre-war time. Such books as the Class Room Books, the Fruit Book and Rose Book and the others in our offer could not be published today at several times the price we sell them for.



PREHISTORIC AMERICAN INDIAN POTTERY, Courtesy of the American Museum of Natural History and
ANCIENT GREEK VASE, Courtesy of the Metropolitan Museum of Art





DECORATIVE PANELS—F. B. TAYLOR



BORDER—JULIA HASS

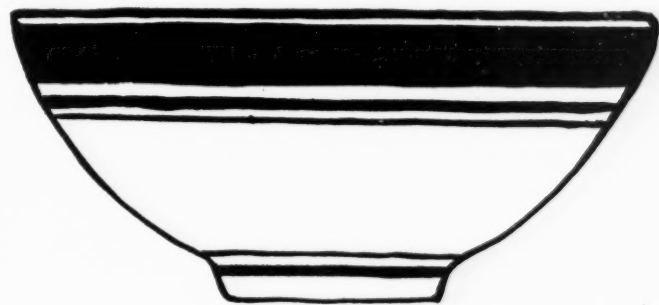
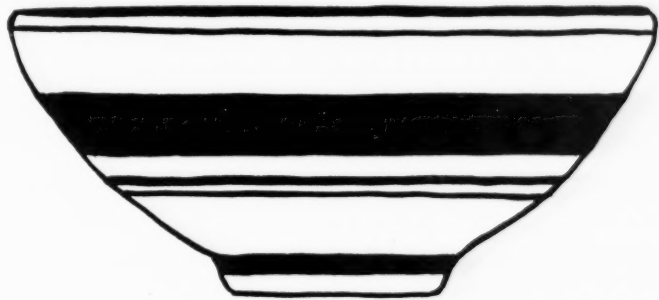
DESIGN PROBLEMS FOR THE BEGINNER

Albert W. Heckman

THE illustrations on these pages show in a limited way what the three problems of this lesson are. The first one is to group a few lines within a rectangle so that there is a feeling of unity in the arrangement. The second is to arrange lines of different width into groups so that there is unity and also an impression of several *values* in the design. The third is to make an original composition of lines, grouped as in the other problems, but more or less fantastic and imaginative.

It is a part of each problem then to make an adaptation of these line arrangements to some particular thing such as the towel, curtain, bowl, plate or textile as in the accompanying illustrations. Unless this part of the work is done the preliminary exercises have little practical value.

To group lines seems in itself an easy task. Yet it is difficult to put them together so as to make them as interesting as possible. Many students can do it, after a fashion, and having tried once they think it is not necessary to do it again. It is a seemingly trivial thing to do too, but the whole structure of problems that follow—of composing pictures, designing the facades of buildings, carving panels or painting bowls, planning costumes or arranging furniture in a room—is quite dependent upon the ability to group things well. One can talk of the importance of abstract problems, like the first part of these, and of their rela-



BOWLS—URSALA WATSON

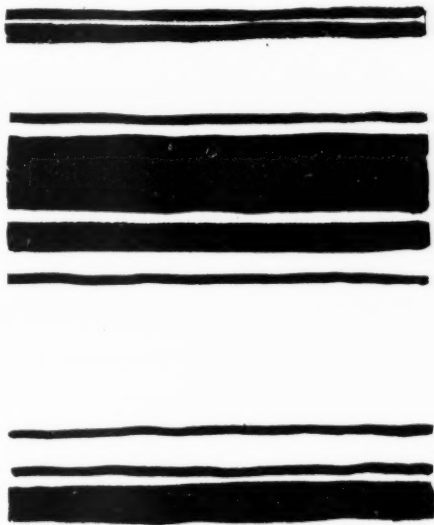
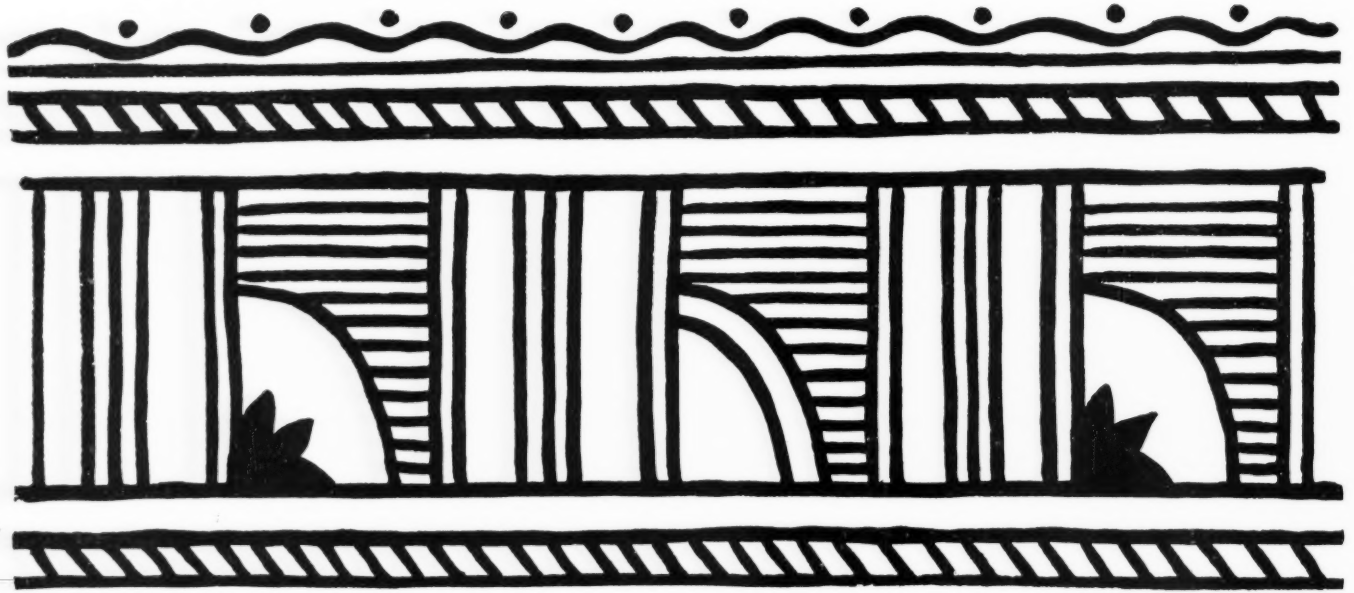


Fig. 1 Problem I



BORDER—JULIA HASS

tion to other things but that is not enough. In art you must do the thing if you wish to understand and most fully appreciate it.

To see and to study fine examples apropos of the particular problem is a great help in accelerating one's progress, for it is by comparisons that we are duly encouraged. The American Indian with his crude ware and the Ancient Greek with his finer pottery and the Philippino embroiderer each worked out, after their own fashion, this very problem of grouping lines. And who knows but that their finest things were only the outcome of many attempts to improve upon that which they had already done. How often we hear students of to-day say "I know I could do this better were I to do it again." Let us do it again then even though it may be a review for some of us.

In problem one (see figure 1) group lines of the same or various widths as noted above. India Ink and a brush or char-

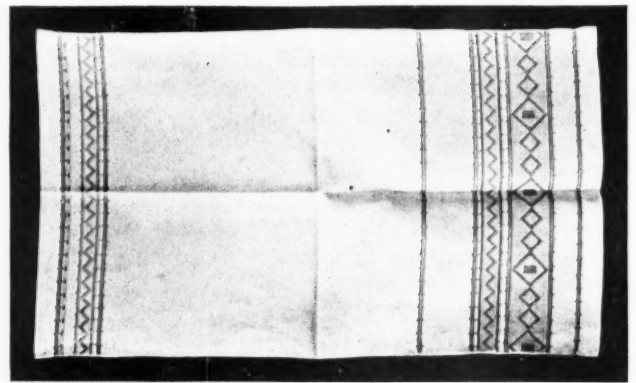


Fig. 3



MODERN PRINTED DRESS SILK

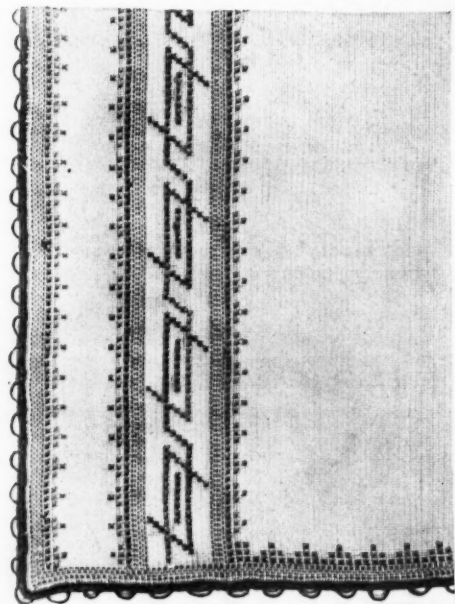


Fig. 2

HAND EMBROIDERED CURTAIN, TOWEL—HELEN WILMONT

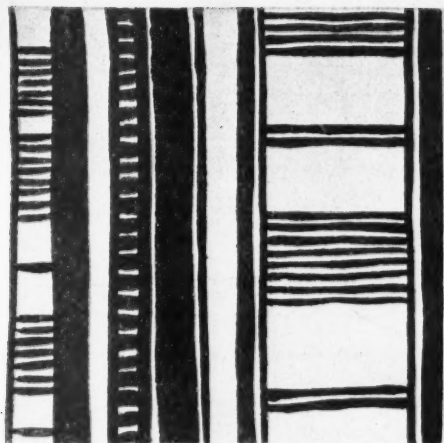


Fig. 4 Problem II



Bowl by Miss Julia Han
Application of Problem II
Fig. 6.



Plate by Albert Heckman
Application of Problem III



Fig. 8 Problem III



Fig. 5 Problem II



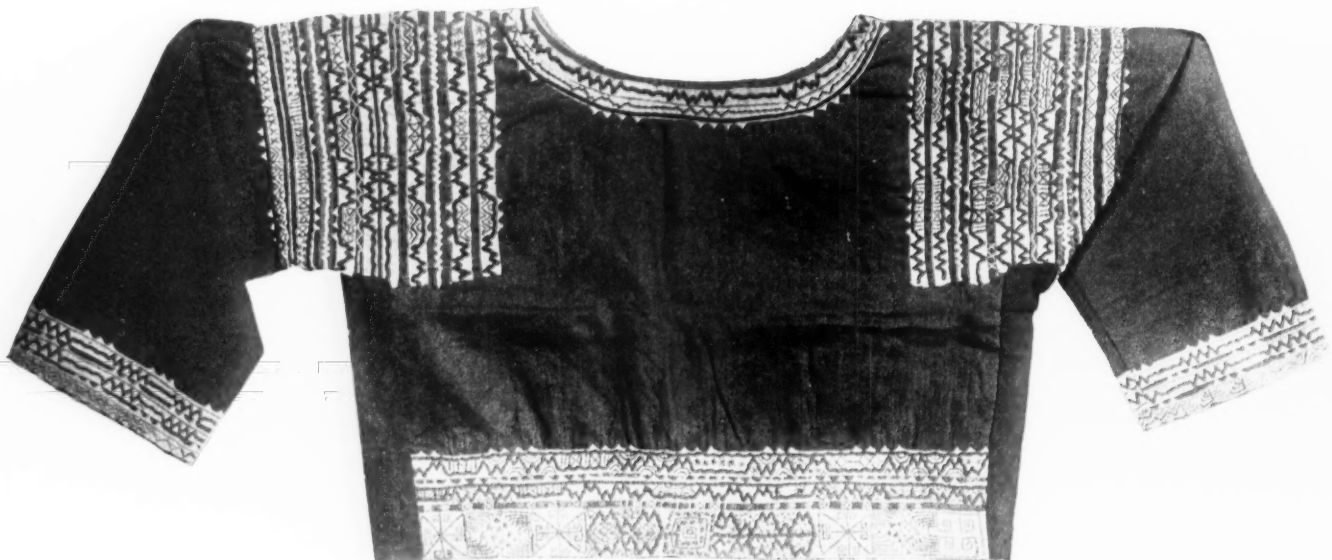
Fig. 7
Bowl by Miss D.D. Weissh
Application of Problem II

coal and charcoal paper are all that is needed unless you prefer to use color, as you will, of course, in making the application of the design to something. The towel which Miss Wilmot has kindly let us reproduce is in two values of blue and the curtain, another good example of spacing, is in orange and brown on a material of natural linen color.

Problem II (see figures 4 and 5) is to group lines of various widths so as to give the effect of different *values* throughout the design. Study the fragment of the modern textile design on page 28. Here we have four or five distinctly different *values* each of which is made by grouping black lines of various widths which let in different degrees of light. This effect which the introduction or the elimination of light produces in a design is

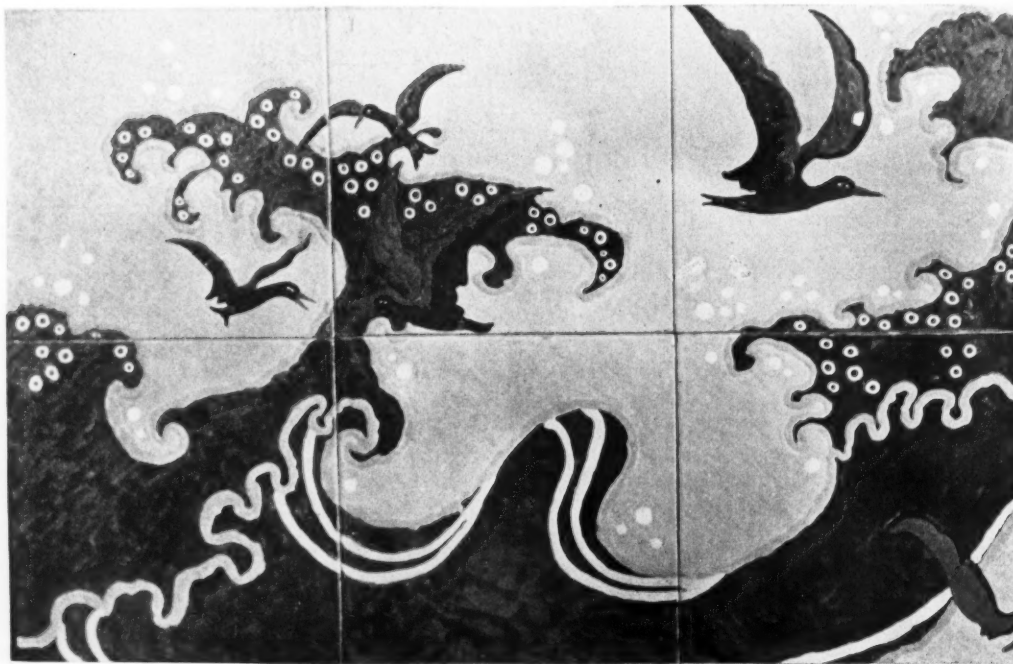
one that has endless possibilities and charm.

Problem III (see figure 8) is based upon the two preceeding but here there is an attempt to add further interest to the abstract groupings already made. Figures, houses, streets, flowers, animals or any thing that the imagination may conjure up may be incorporated into the arrangement. The more fantastic the better, so long as there is an organization of lines into groups, values and forms. Lines may go in all directions, straight ones may be combined with curved ones, broken contours may be contrasted with plain ones and so on. At first there may be an attempt to incorporate too many ideas, to paint too many pictures on one canvas, but if emphasis is given to a leading line or an important group this may be overcome.



EMBROIDERED PHILIPPINO MAN'S JACKET

Courtesy of the American Museum of Natural History



ENAMELED WALL TILE—DESIGNED AND EXECUTED BY NINA HATFIELD



MRS. NINA HATFIELD WHO DOES OUR BEGINNERS' CORNER

A DESIGNER OF TO-DAY—MRS. NINA HATFIELD

By Albert W. Heckman

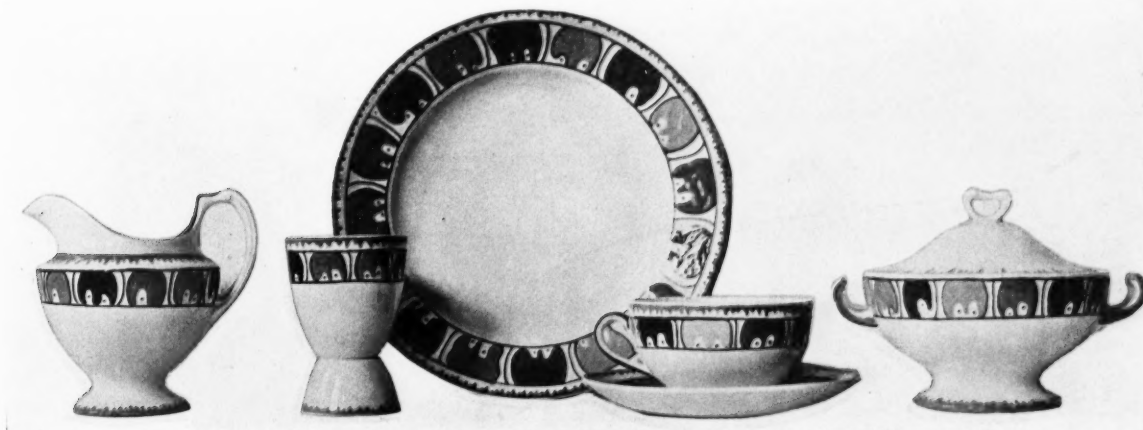
A visit to Mrs. Hatfield's studio is like a visit to a workshop where one feels like donning a smock and starting to grind enamels, to decorate a bowl or to stack a kiln; it is like visiting an alcove in a Museum where one can stop for the moment to study the form, the color and the design of the many things hoarded there; and it is like a visit to a store too, where one can select the finer things to decorate, for Mrs. Hatfield, like so many enthusiastic workers, has stored up more plates, cups, saucers and pitchers than any two hands can possibly decorate in a lifetime. Adjoining the studio there is another workroom which attracts one's attention with its colorful vats of dyes and its scarfs hung up to dry. This is no idler's abode—this studio of Mrs. Hatfield's—but a place where time is precious and where good use is made of it.

At first one hardly notices a class of students working by the north windows because they are so quietly absorbed in their work. They seem oblivious to everything save their paints, their enamels and lustres. But as one comes nearer one feels in

the air a consciousness of the value of a problem well done and an appreciation for individuality in their work. There are no two designs alike, no stock patterns which are passed around to be copied and no evasion of the problems assigned them.

Mrs. Hatfield is president of the Ceramic Society of Greater New York and she is universally admired by all its members for her indefatigable efforts to raise the standard of design and craftsmanship. Perhaps it is her appreciation for these better things that makes her so enthusiastic and responsive in her praise of all good work. And she as willingly shares her ideas with others as she does her irresistible and delightfully good humor. To her "the art of the table is still a neglected art" and she feels that much more can be done in assembling colorful linens and interesting accessories with the colorful dishes of to-day.

The color supplement is an example of one of these assemblings of colorful dishes with embroidered linens to match. In order to get just the right color the linens and embroidery threads are dyed repeatedly. This design which she made particularly for us will show the beginner what may be accomplished by grouping a few lines with spots of only two colors and black. Many of her designs which we illustrate with photo-



BREAKFAST SET WITH ELEPHANT AND PEACOCK DESIGN—NINA HATFIELD AND ALICE HURD

graphs are even more colorful than this. Her Tut-ankh-amen set, for instance, which was one of the striking exhibits of the last exhibition of the Ceramic Society of Greater New York, was done in brilliant red, blue, yellow, black and white on a blue-green ground. Arranged on purple linens with a vermillion red geranium the table was a blaze of harmonious color. The wall tile on page 30 which she designed and executed in relief

enamels was awarded the first prize.

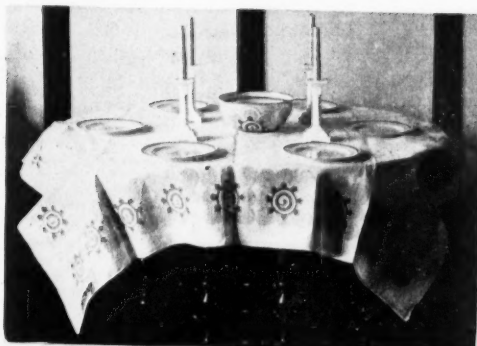
In making the peacock breakfast set illustrated on page 31 Mrs. Hatfield had the cooperation of Miss Alice Hurd, another of our strong workers, some of whose designs we hope to show later in the year. We are going to show the work of other designers too, for we feel very much as Mrs. Hatfield does that "one grows strong by helping others."



TUT-ANKH-AMEN PLATES, TEAPOT, CUP AND SAUCER, ALSO MEXICAN SUGAR BOWL, CREAMER, PLATE AND CUP, LAMP AND BOWL, POLYCHROME ENAMELS—NINA HATFIELD



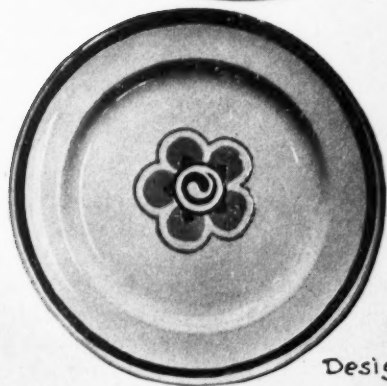
Bowl in Nankin Blue, Light blue and Emerald Green



Hand-blocked Linen See motif below



Wood block print in three colors
Dark blue light blue and emerald



Designs by Lillian Wamsley



BOWL—NINA HATFIELD

BEGINNERS' CORNER

MRS. NINA HATFIELD - - - K. S. G. N. Y.

MIXING BOWLS

Nina Hatfield

IT is not because of lack of interest that I have had nothing for your corner, but I felt I had covered the ground in the different methods of painting on china and was at a loss what to write about next. You will help me a great deal and yourself, if you will write to Ceramic Studio and tell us on what subject an article would be most helpful to you, and also some of the difficulties you have met with.

Now to turn to the subject of my article today. It is not always necessary that the article you decorate be of an expensive china and a great deal of joy and pleasure has been derived from decorating some of our ordinary kitchen ware and mixing bowls. A great deal of this has been done lately and with very pleasing results.

The first step would be to purchase your bowl or pitcher. The ordinary yellow bowls are very attractive but be sure you purchase one with a smooth high glaze. We found the ones that come in nests were the best. The single ones, that this particular store that we shopped at had, were of a rougher surface and therefore not so good to decorate or fire. These we decorated in copper lustre. Also the white mixing bowls with the blue bands decorate beautifully with silver lustre using the blue band as part of your design.

First prepare your yellow bowl by rubbing alcohol thoroughly all over the surface cleansing off all grease and finger marks. The work on these bowls should be done very freely, so

draw your design lightly with your china marking pencil. As this pencil is of a greasy nature the lustre in firing likes to creep away from the line so I advise to make a very light one. Better still paint direct if you can, it will give a freer quality to your work. Paint with copper lustre, which those who have used lustre before know does not need to be padded. Paint as smoothly as you can, but do not use the lustre too thick as this would rub off like powder after fire. Do not have your brush too full or it will spread way beyond your design, which will necessitate cleaning off and spoil the freedom of your work. It is most likely you will have to touch up for a second fire but after that it comes from the kiln a great joy.

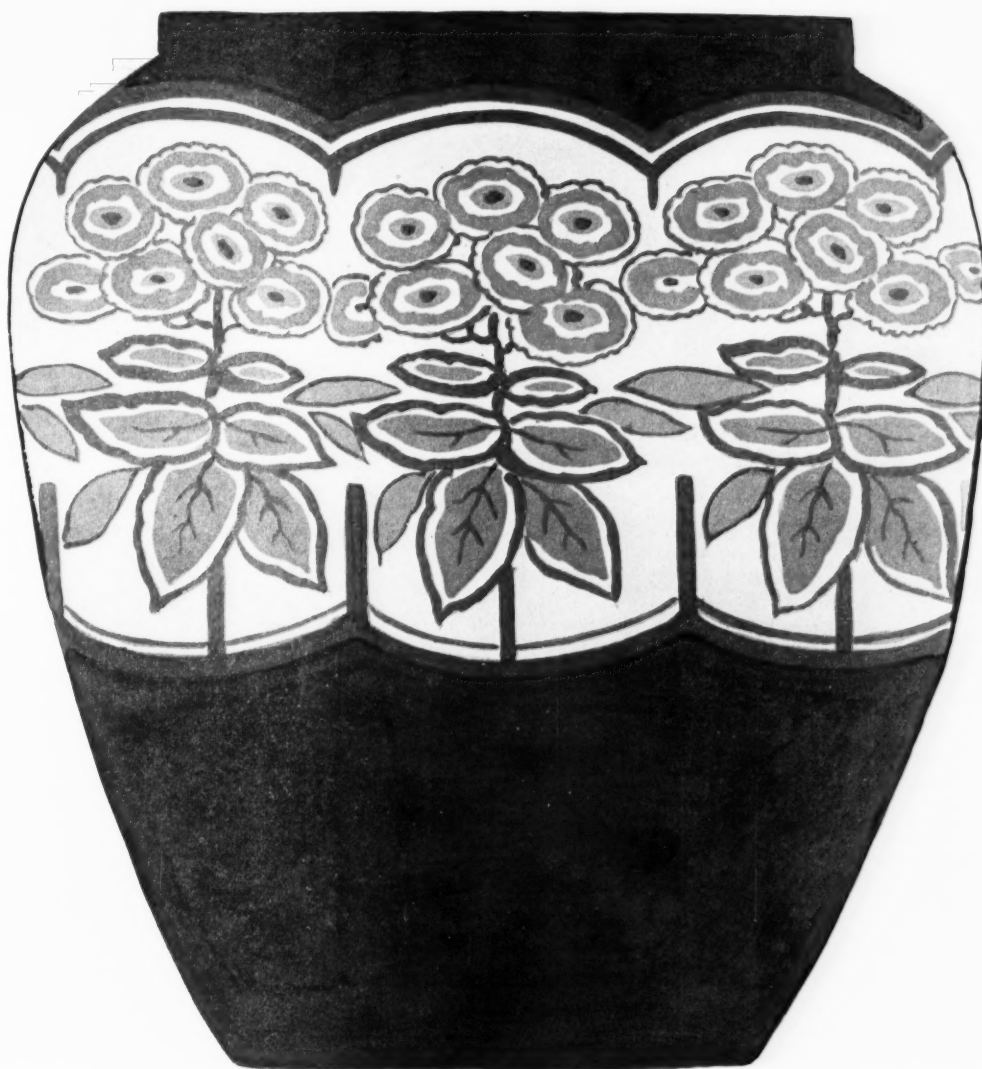
The white bowls are treated the same way and painted with silver lustre or yellow brown if the band on the bowl is brown instead of blue. These bowls come in very good shapes for decoration, also the pitchers.

Firing plays quite a part in the successful outcome of these bowls and I advise, as they are a very soft ware, to fire slowly. I am sorry I do not know the names of these different wares but they are to be found in the kitchen department of all our stores. Keep your eyes open for some of these crude wares and should any of you make a find that we do not know of let us know and we will experiment with it and give you the benefit of the result. We have also found some very interesting grey pitchers of good shape in these same departments which take the enamels, but which should be fired only once and then practically by themselves, as they do not always go through the fire safely, causing damage to their neighbors in the kiln.

However nothing ventured nothing won and, I can assure you, you are perfectly safe to go ahead with the bowls I have mentioned. These help make such a beautiful and cheerful spot in your sun parlor or on your summer porch filled with field flowers or some of the lovely blooms that your garden offers.



PLATE—ELISE TALLY HALL



LAMP BASE—JETTA EHLERS (to be done in two shades of blue)

DESIGN



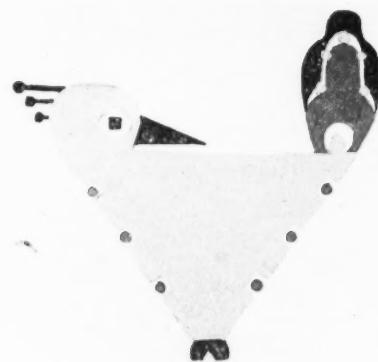
L. DOWNS

Salmon Pink bird trimmed with Blue Violet. Beak, Red bird with Violet in eye and tail. Beak, feet eye and feet are Green Yellow.



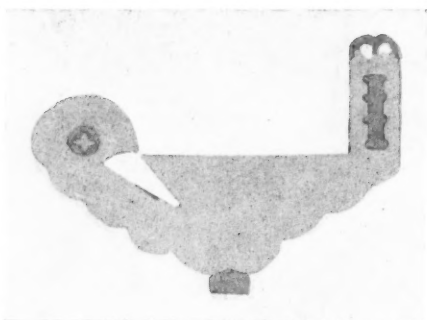
ANNA LASKY

Beak, feet and part of tail are Yellow.



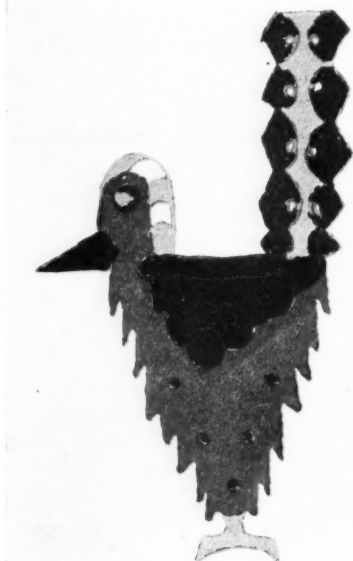
F. B. TAYLOR

See supplement



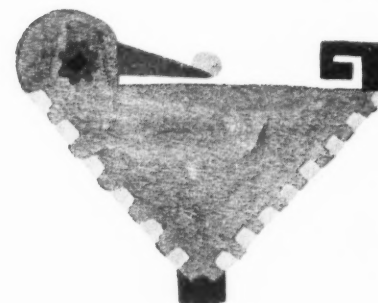
EDNA BRUCKER

Bird a pale delicate Green Blue with Violet on a cream white paper



T. S. HOLBROOK

Orange bird. Feet, center part of tail and top of head Violet Blue. Beak, wing, spots and outer edge of tail are Green.



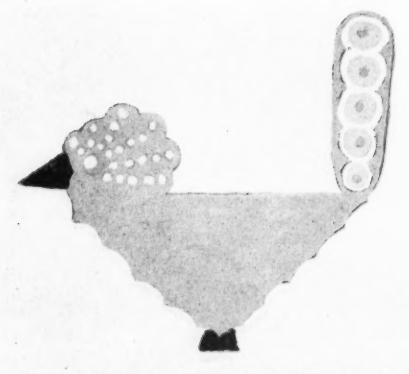
EDNA BRUCKER

Bird, Yellow Orange. Feet, tail and center of eye Blue. The eye is Green also the beak which holds a yellow berry. The yellow is repeated on the notches in the triangle.



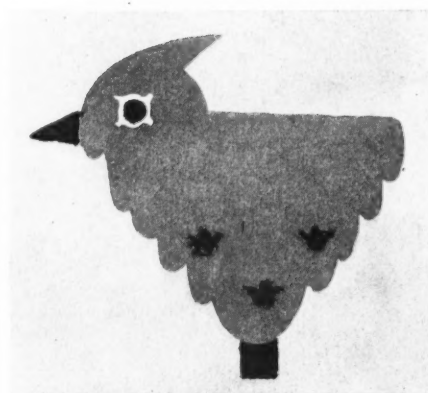
H. OTTO

Bird Blue Green with Dark Violet for wing, feet and part of head.



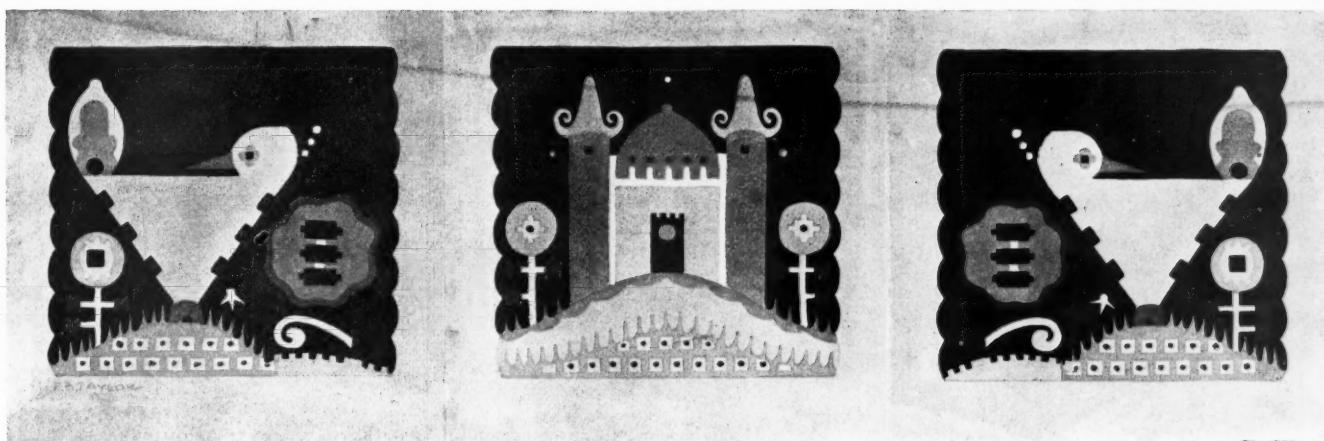
G. H. RINCK

Blue bird. Eye and spots Red Violet. Feet and beak Yellow.



E. HOLD

Blue bird with Yellow beak and spots of same color. Spot in the eye is Orange also the feet.



F. B. TAYLOR (See Color Supplement)

BIRDS ON THE TRIANGLE

Clara Stroud

Illustrated by Pupils of Clara Stroud

"Triangles are a basis for the bodies of birds—a circle or half circle makes a head, a rectangle or triangle may constitute a tail if he needs one."

This is from Mrs. Donly's article in the *Keramic Studio*, September, 1923. It is the recipe by which these birds were made, and a host of others are possible by it.

Such birds are abstract, as we say. We do not care if they are not in every respect the duplicate of an oriole or a blue jay. The camera will do that for us, and even color photography is available if greater realism is desired.

We aim to make something fanciful, but which in essence must be a bird and not a cow. One has but to go to the Museums to see that this sort of thing has stood the test of time better than the realistic rendering. There you will see decorative birds. They may be cut in stone, or carved in wood, or painted on a jar, or woven in a rug, or worked in embroidery, or made with beads, but always of the abstract type. These are the kind of designs which have lasted. They wear well. Still today the consensus of opinion of the Master Craftsmen favors design, or as Mr. Froehlich puts it, "creative imagination," rather than realism.

The trend is toward a return to the spontaneous and naive quality expressed so choicely by the ancients. The idea, however, is not to copy but to gain inspiration. Fortunately, naturalistic treatments are out of style. We should seize the opportunity to progress along creative lines.

The first problem represented by these illustrations is that of making a single bird. Next, using the same bird, perhaps in different colors or another bird and combining it with other motifs, to fill a definite shape. We chose a square. One step further is to make two squares, a right and a left, and, with the same feeling to add a center square. Thus we have a three panel design which would be attractive for many things. We had in mind tiles for a flower box.

Miss Taylor and Mr. Otto show the complete development of the problem. Miss Dippel and Miss Brucker show the single square using the bird in a setting with other motifs. The individual birds may suggest to you many interesting applications.

These designs are worked out first in black and white and grays. Then they are transposed into color, keeping the same value in the color as that of the gray. A warm light color would be used in the lighter spaces whereas a cool dark color could occur in the darker areas.

Color has value. It can be a light blue or a dark blue. Color has intensity. It can be a bright blue or a grayed blue. Color has hue. It can be a violet blue or a green blue. Use blue? Yes! What kind of blue?

Any color is right if used in the right place and in the right amount. We are taught even in the grammar grades certain rules regarding color. As for example, red and green are complementary colors and therefore good together. Yes, some reds are nice with some greens, but not every red is harmonious with every green. The red must be right in value, hue and intensity for the green that you are choosing. Many reds and greens are horrid together! The amount of red used with the green is to be considered. Often a small quantity of red is quite sufficient, whereas a large area of that same hue would not be at all satisfactory.

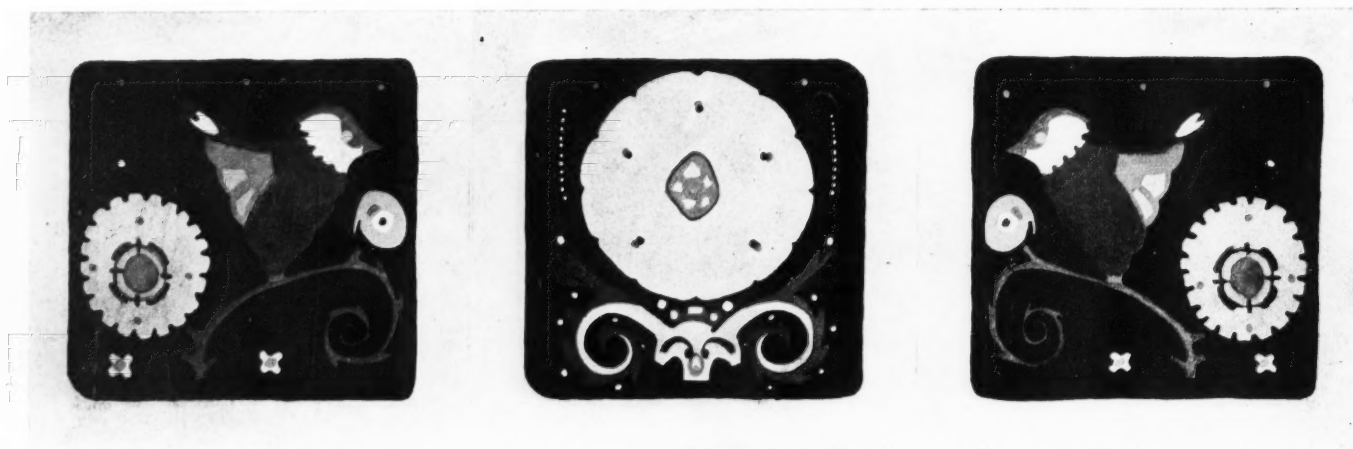
Color is dynamic and a varying factor. It is difficult, because of the many circumstances to be considered, to lay down hard and fast rules which cannot be broken. Whistler, the artist, took sheer delight in attacking the rules of composition, doing feats that were considered bad, yet arriving at stunning results. So it is with color.

One must endeavor to achieve a balance of color. Try to acquire a rhythm of color, especially with the darkest color used. That will go a long ways toward producing unity in the



E. BRUCKER

A pattern of dark on light with Green Blue, Emerald Green, Violet, and Orange.



H. OTTO

design. Work to attain a harmony of color by considering every color in relation to the other colors used, and in relation to the whole design. In introducing each new color ask yourself if it helps or hurts the other colors. If it hurts, is it wrong in value, hue, or intensity?

Appreciation of things lovely in color is a great help. One cannot see too many examples of beautiful color. Look for it in nature, in books, in the museums, in the shop windows, at the theatre. Everywhere you go become sensitive to the pleasing combination of colors.



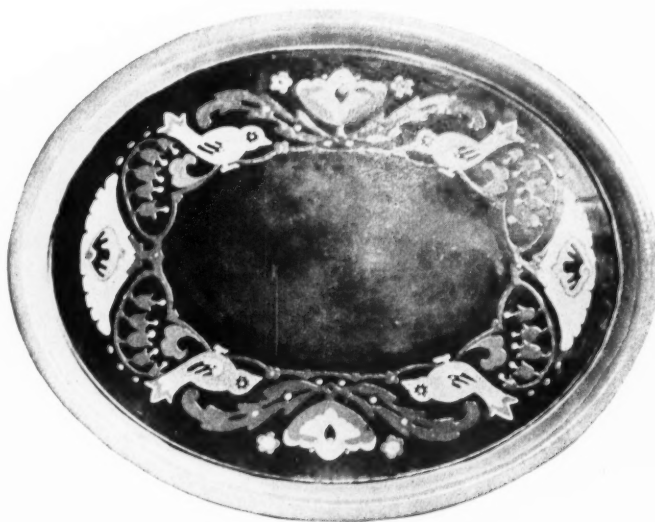
PANELS—H. OTTO

Ground Black. Flower Dark Cream with Turquoise and Yellow Green spots. Center Turquoise with Violet dot. Cream spots and Orange Pink outline. Stem Light Tan with Yellow Green leaves. Orange Pink in scrolls and center. Yellow Green, Turquoise and Violet spots on lower stem. Spots on background Violet and Dark Cream below, Turquoise above.

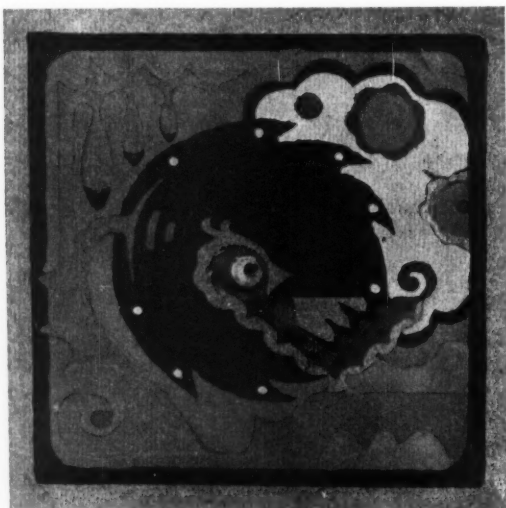


Bird Yellow Green. Head Dark Cream and Orange Pink. Violet eye. Turquoise wing and foot. Violet spots on wing. Dark Cream spot on tail. Large flower Dark Cream with

Turquoise spots. Center Orange, Pink, Violet, Yellow Green. Smaller flower Violet with Turquoise spot. Center is Yellow Green and Dark Cream. Smallest flower Dark Cream. Violet center. Other spots Turquoise. Stem Orange Pink.

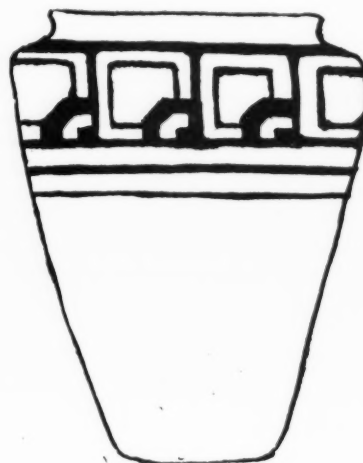


TRAY—MISS CRANDALL, SYRACUSE UNIVERSITY

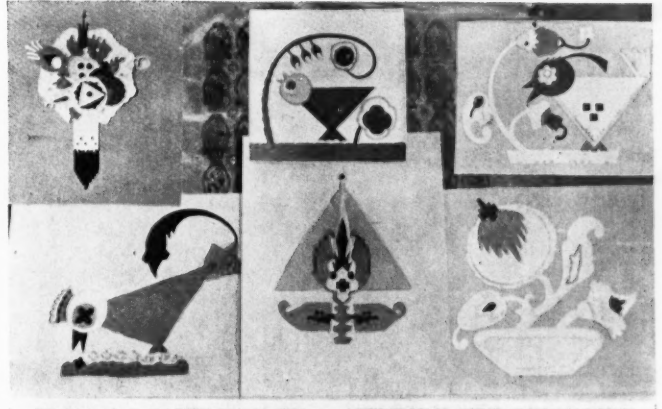
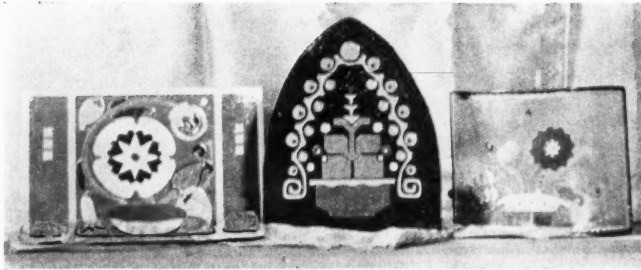


MISS DIPPEL

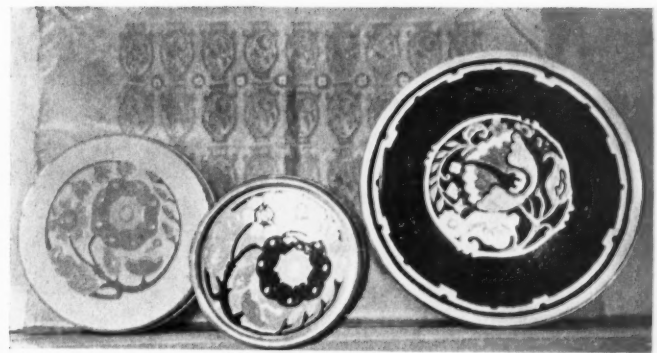
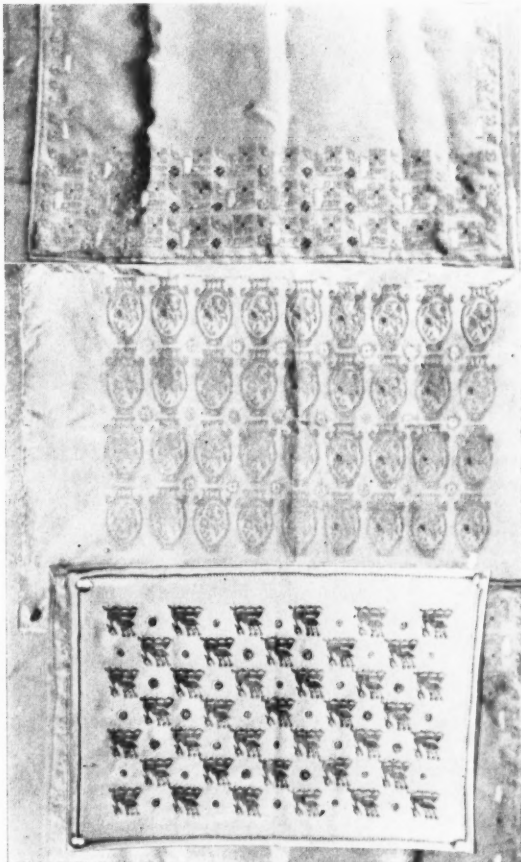
Square in Black and Tan, Blue Green, Blue Violet, Dark Red Violet light, Orange and Red Orange.



JAR IN GOLD AND LUSTRE

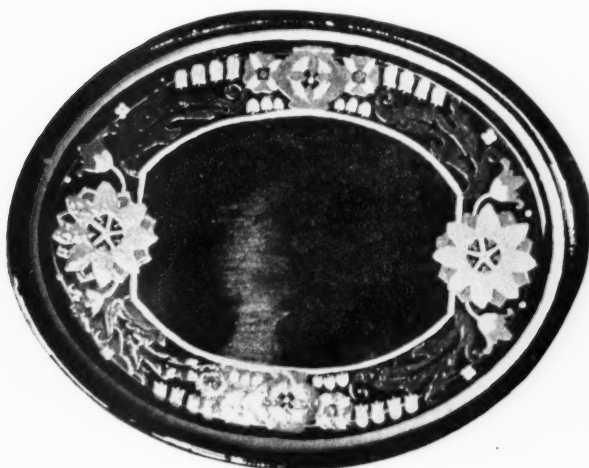


STUDENTS SUMMER SCHOOL



STUDENTS SUMMER SCHOOL

SUMMER SCHOOL



TRAY—MRS. BELL



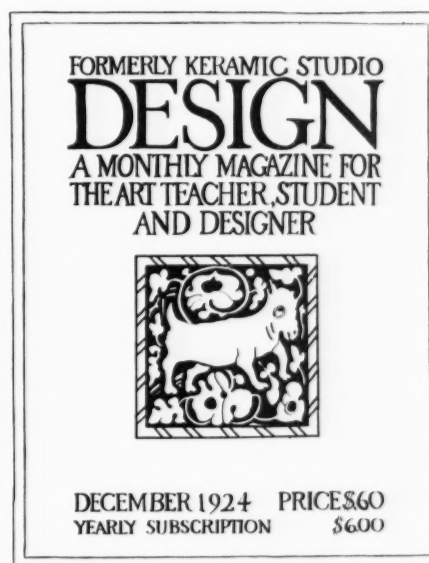
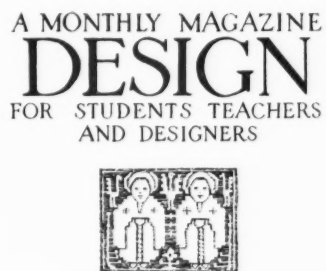
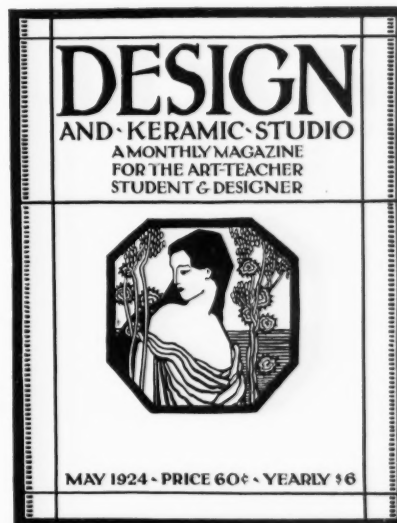
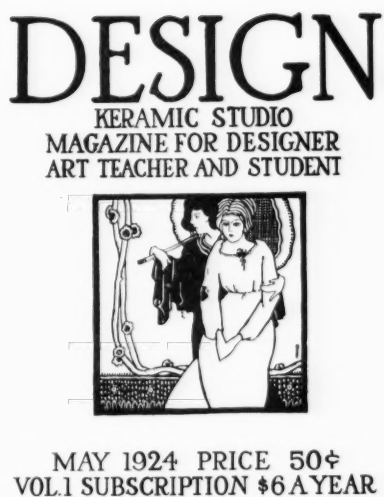
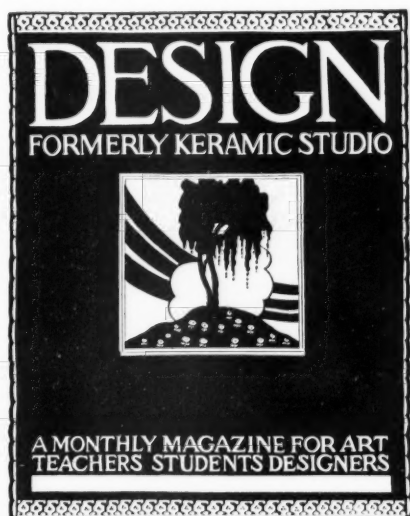
MRS. CATHERINE COUCH

SOME PROBLEMS OF THE SYRACUSE UNIVERSITY SUMMER SCHOOL—MRS. IDA WELLS STROUD, Instructor



COVER DESIGNS WORTHY OF MENTION

(Description Editorial page)



COVER DESIGNS WORTHY OF MENTION

(Description Editorial page)

TEXTILES AND BASKETS MADE BY INDIANS OF OLD MEXICO

Eva Brooks Donly

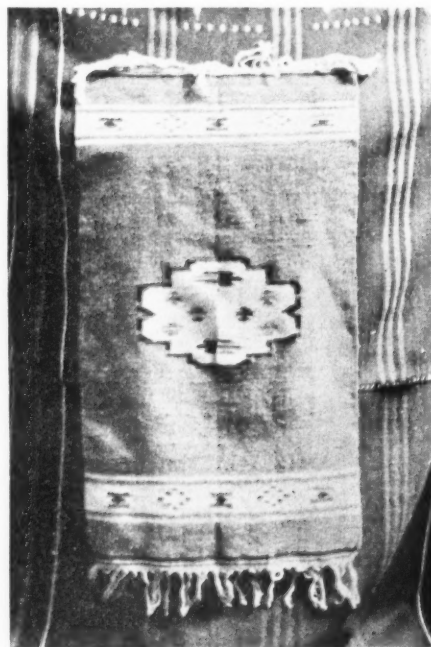
POTTERY making, basketry and textile weaving have been a common inheritance of all Indians and the Indians of Old Mexico are no exception to this rule. These crafts are as varied as the numerous tribes. Each tribe has its own traditional patterns and colors and secret dyes, sacred to the tribe. It is almost impossible to buy a piece of hand-woven cloth from an Indian woman. No one outside the tribe is allowed to use it. It would be desecration and sacrilege.

The typical Mexican Indian wears a shirt and pantaloons of white cotton. His mop of bristly black hair is protected from the burning rays of a tropical sun by a huge straw or palm *sombrero*, woven steeply conical in crown and widely spreading of brim. On a cold morning, when a "norther" blows, he thrusts his head through his gaily colored *sarape* or blanket, letting it fall picturesquely about his ankles. At other times, it is neatly folded lengthwise and carelessly, but gracefully, flung over his left shoulder, where it remains without apparent effort on his part. His *sarape* is part and parcel of him; he would not consider himself properly dressed without it.

The women wear no hats; but they would "feel shame" were they to appear on the streets without their long, scarflike, fringed *rebosos* draped about their head and shoulders.

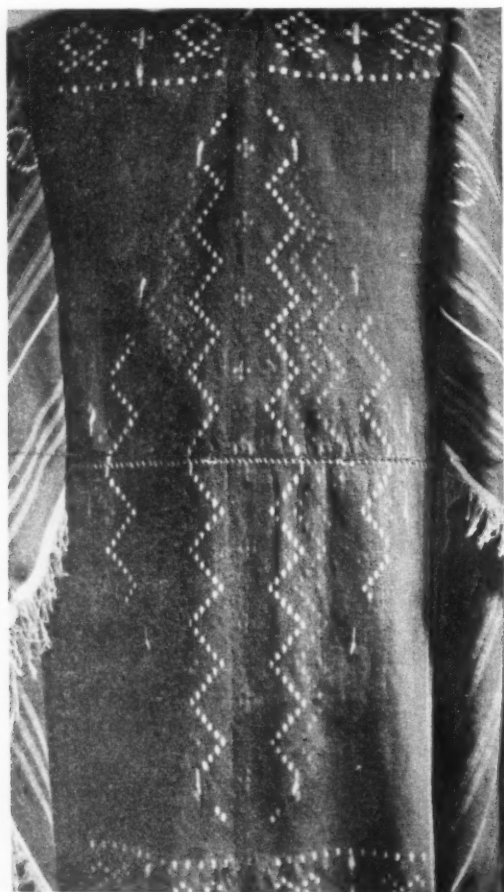
The weaving of *sarapes* and *rebosos* is one of the most important industries of the country and has been from time immemorial. They are woven on hand looms of the Jacquard type. The *sarapes* from Saltillo are the most sought after and valuable. Those in the illustrations (belonging to my own collection)

came from the State of Oaxaca, a great workshop for handicrafts of every description and whose textiles are second only to those from Saltillo. Fine weaving is done at Texcoco, only a short distance from Mexico City, but many of the patterns and



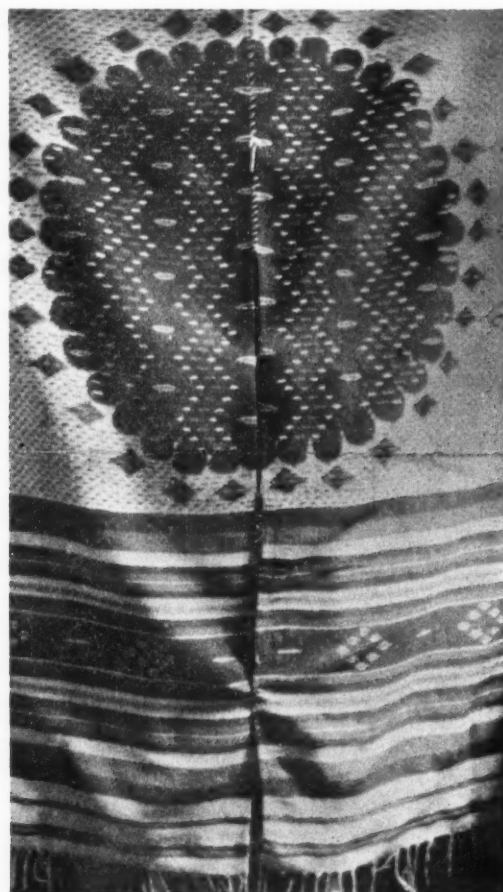
BLANKET FROM GUANAJUATO

Grey ground, bands and medallions. Bright spots on white ground.



SARAPE FROM OAXACA

Red ground. Touches of black and white.



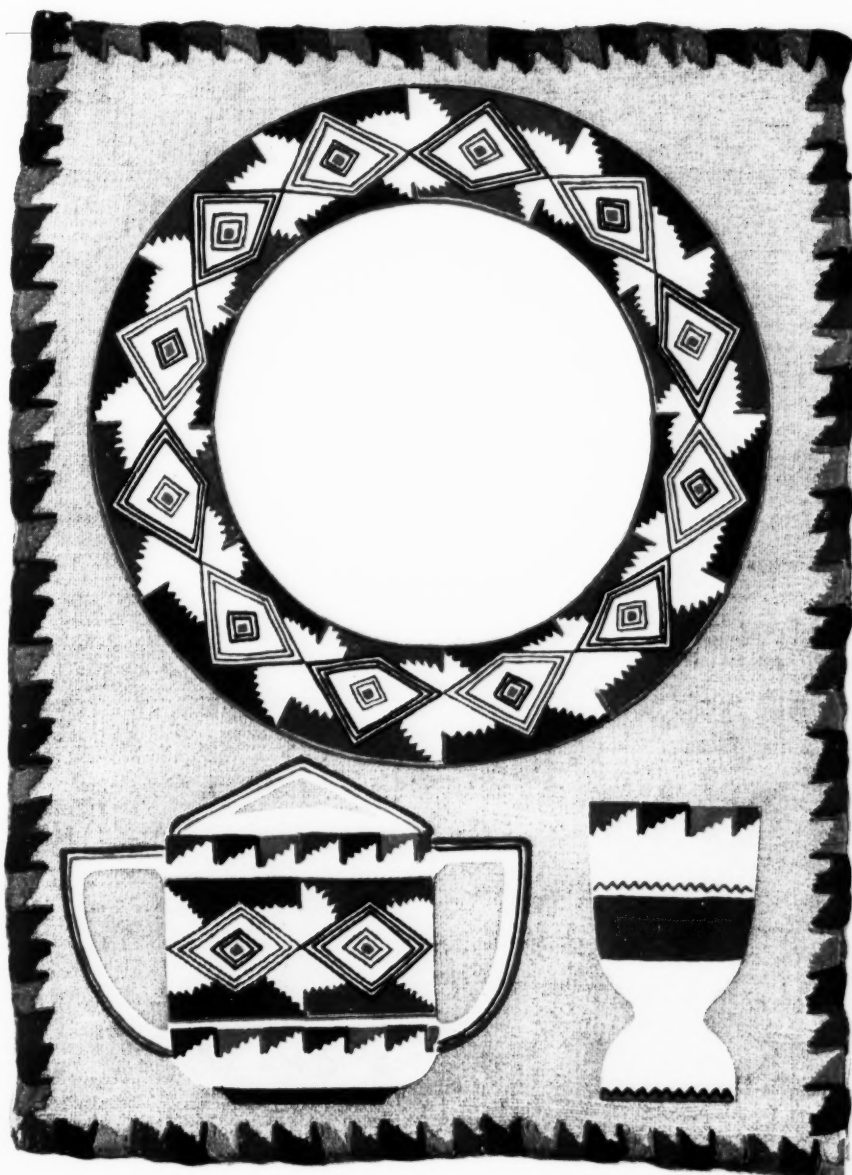
SARAPE FROM OAXACA

In blue and white. Touches of red. Hand dyed and hand woven.

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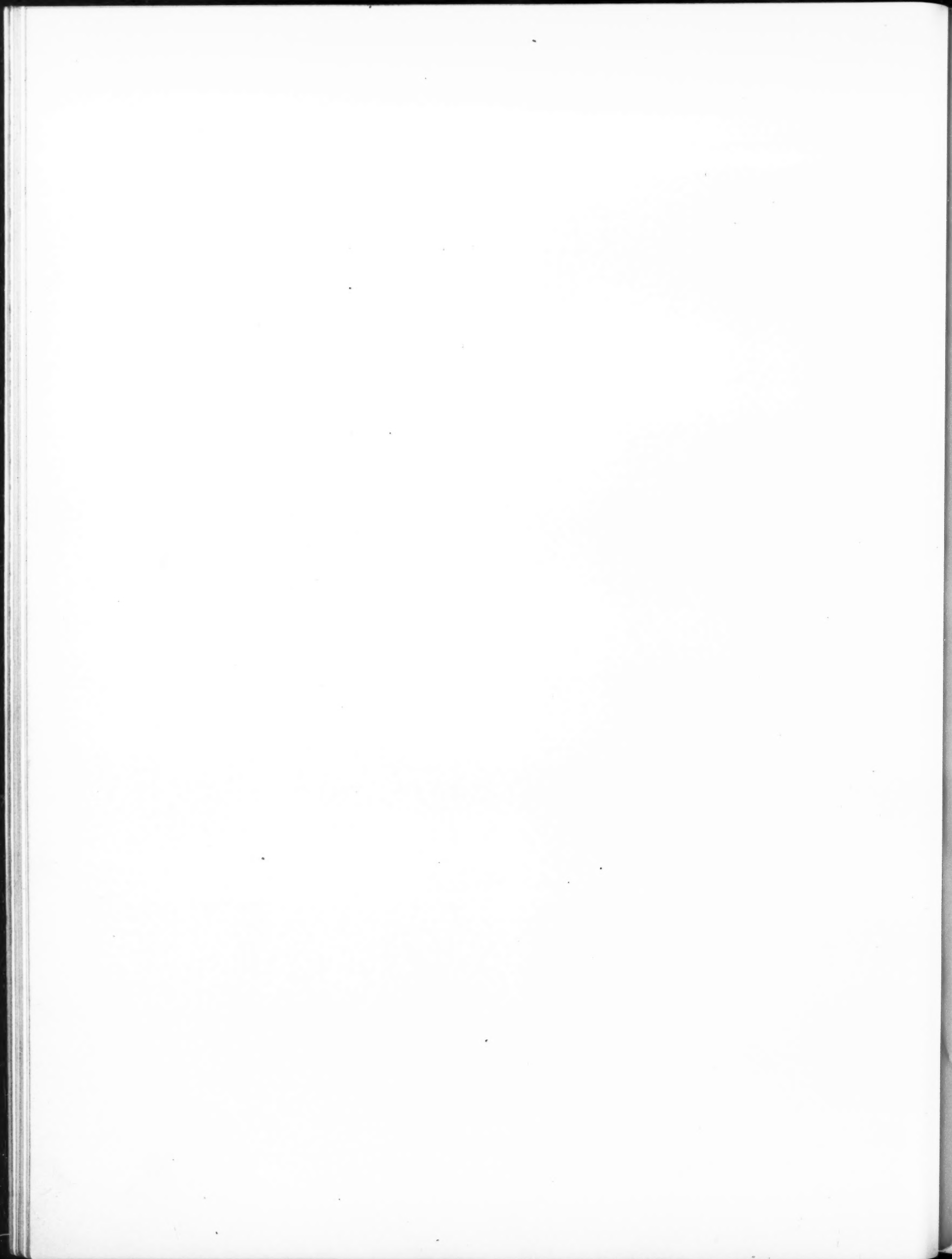
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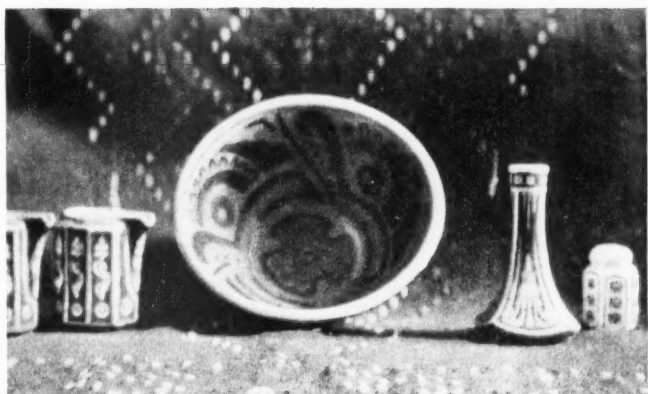


LUNCHEON SET AND LINEN—NINA HATFIELD

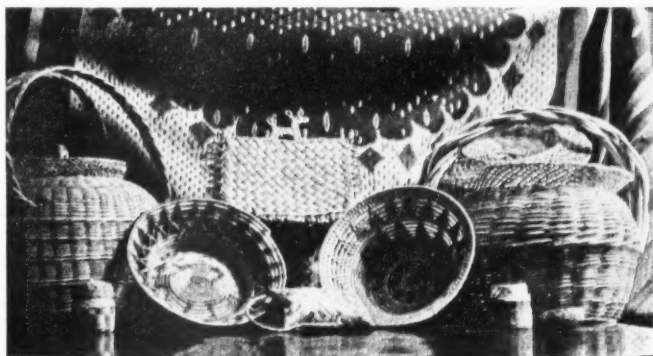
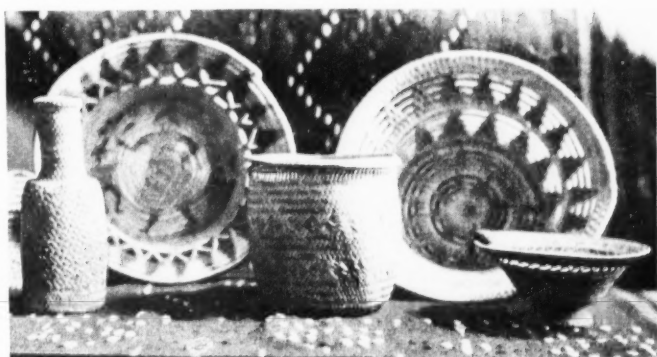
JUNE 1924
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

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DESIGNS SUGGESTED BY AZTEC MOTIFS—EVA BROOKS DONLY



BASKETS FROM THE STATE OF GUANAJUATO AND OAXACA
The Burro with panier is made of a pair of grey suede gloves. The bright coloring is part of their charm.

dyes have deteriorated through contact with the foreigner and there has been a consequent loss in artistry.

In Mexico, nothing is lost or allowed to go to waste. Not a piece of printed calico, a shread of lace, a bird's feather, a tiny twig, a bit of wire or a scrap of paper, goes begging. All is grist to the mill of the toy maker. Some of it will reappear in the shape of fantastic effigies, perhaps of Judas, to be strung up and burned on the morning of the Saturday of Glory, dancing and dangling and spurting smoke and flame, caused by the explosion of powder secreted in the entrails of his demoniac anatomy. Rag dolls, of varying degrees of size and style, are manufactured from these cast off scraps of material, each one exhibiting, in some mysterious way, the subtle psychology of



Fig. 19—RAG DOLL, GUANAJUATO

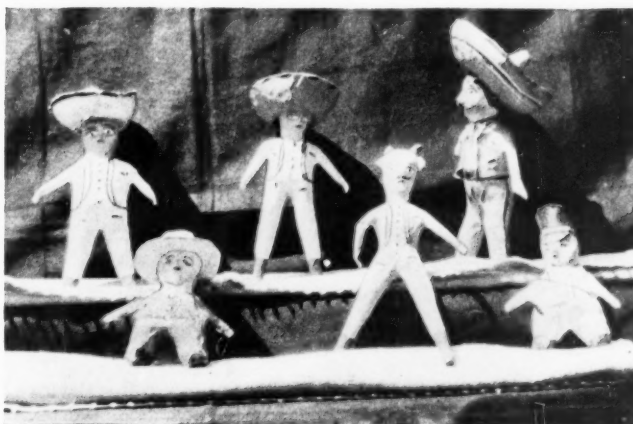


Fig. 18—DOLLS MADE FROM WALL PAPER, GUANAJUATO

the Mexican temperament—form, expression, action, all obtained by a few, apparently haphazard, stitches with a needle and thread in the hands of a Mexican Indian woman.

The festivals of the church are the great incentive to artistic production, everything centering around the particular religious idea of the event being celebrated. Each holy day produces a different manifestation. On All Saints and All Souls days, figurines, made from spun sugar, depicting skulls, crossbones

and suchlike lugubrious objects, predominate. Easter and Christmas are the great harvest times for the craftsman. The latter brings the mangers, the three kings with gilt paper crowns and sceptres and other rich and gaudy bedizenment, countless animals natural as life, shepherds and shepherdesses with crooks and sheep, Josephs and Marys and little *Cristos*; traditional, primitive, emblematic manifestations of the simple faith of a simple people.



DESIGN FOR BRILLIANT ENAMELS—ELISE JOHNSON